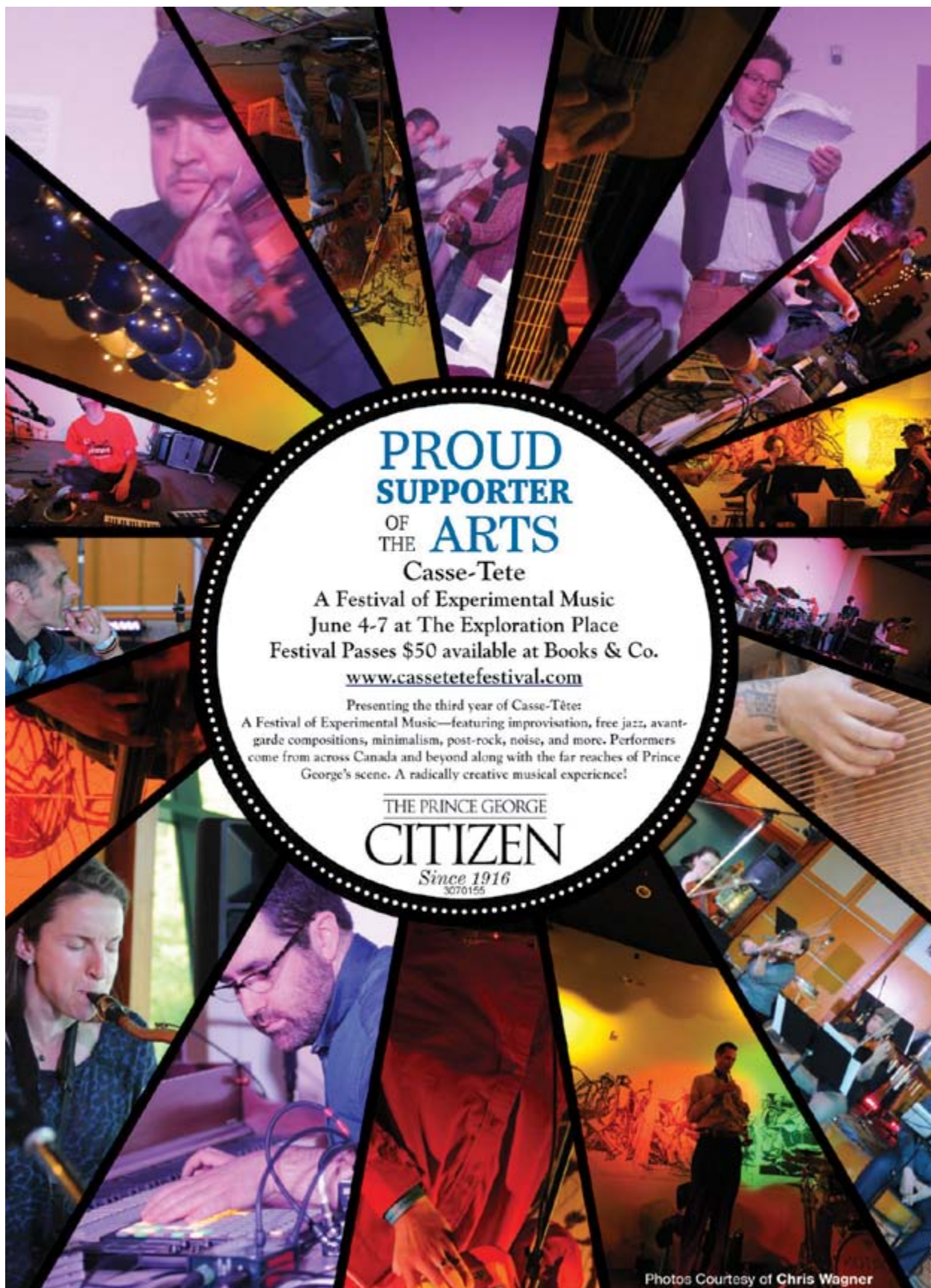




# cassette- tête

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# Welcome to Casse-Tête!



First, I'd like to gratefully acknowledge our presence here in the traditional territory of the Lheidli T'enneh. Next, I'd like to thank you for being here with us for this time of musical exploration and celebration. We're so pleased that we can share in it together. We have gathered an amazing group of artists, and I can't wait for us all to experience what they've prepared for us.

As the festival rolls on into its third year, there have certainly been some growing pains and challenges that come with trying to create the best possible event. But those challenges seem insignificant in the light of all the willingness people have shown to be a part of the process, share of their time, talents, and resources, and make this festival happen in the grandest fashion yet. My gratitude is toward everyone who has helped us get here in whatever way they have helped—thank you! You know, I still feel there is untapped potential to create and support challenging music in this community, but that feeling just

helps shape the project's goals going forward.

I'll try not to get too far ahead of myself. The bulk of the work of creating an event like Casse-Tête: A Festival of Experimental Music goes in long before we all arrive for the concerts (not to diminish the work of the musicians and volunteers as the event occurs). All the time and incredible effort an artist puts into becoming fluent in their form; all the learning and planning that goes into successful concert production; these processes are geologic in scale within the life of a person. I invite you to take this festival weekend as a place out of time, to be and to become within the music, to enjoy its fruits; our life's music, the music of our lives.

Enjoy the festival,

A handwritten signature in black ink that reads "Jeremy Stewart".

Jeremy Stewart  
Festival Producer



A moment of great artistic impact: The Piano Drop, 2014. Photo by Chris Wagner.



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# Artists

## Norman Adams



Norman Adams is Principal Cellist of Symphony Nova Scotia, and the Artistic Director of suddenlyLISTEN Music. A student of Hans Jørgen Jensen, Bernard Greenhouse, and American new music pioneer Pauline Oliveros,

Norman has been a soloist with SNS, and Les Jeunes Virtuoses de Montréal. He has been guest principal cellist of the National Arts Centre Orchestra, and has performed chamber, and improvised music throughout Canada, the US, France, and the UK. His performances have also been heard across the country on CBC Radio. As an educator, Norman has been a faculty member at Acadia University, at Scotia Festival of Music, String Fest at Memorial University of Newfoundland and the Acadia Summer Strings Festival.

In 2010 Norman was awarded an Established Artist Award by the Nova Scotia Arts and Culture Partnership Council, for his varied work.

In addition to his work as a classical cellist, Norman is well known as an improviser and electronic musician, playing free and creative music in North America and Europe. Norman has collaborated with many leading artists including Joëlle Léandre, Gerry Hemingway, Eddie Prevost, Pauline Oliveros, Buck 65, Jerry Granelli, Marilyn Crispell and Evan Parker.

Since 2000 Norman has been the Artistic Director and Producer of suddenlyLISTEN Music, an organization that both presents an annual series of concerts of improvised music, featuring a broad range of local, Canadian and international artists; and produces a wide range of other performance projects. He is also dedicated to sharing music with all people, co-leading the bi-weekly suddenlyLISTEN Improvisation Workshop for the past nine seasons.

Norman is dedicated to the arts community, and serves on the national board of The Canadian New Music Network, as well as on the boards of The Canadian Circuit, and Strategic Arts Management. He is a former board member of Symphony Nova Scotia, and has served on juries for both The Canada Council for the Arts and various Nova Scotian arts funding bodies and organizations.

Norman makes his home in Halifax with SNS principal violist Susan Sayle, and their two teenaged sons. Together, they spend their summers living and working on Prince Edward Island. Norm's passion for music is equaled by his love for riding and racing bicycles, and if he's not playing the cello, or organizing a concert, he's probably out cycling on the roads and trails of Nova Scotia and the Island.

Visit suddenlyLISTEN at [www.suddenlylisten.com](http://www.suddenlylisten.com) and Norman's website at [www.normanadams.ca](http://www.normanadams.ca).

## Kaia Andal



Kaia is a classically trained pianist and violinist with a love for experimental music. She enjoys composing and has a deep passion for the outdoors. Kaia believes in a balance between the physical and the artistic and spends most of her

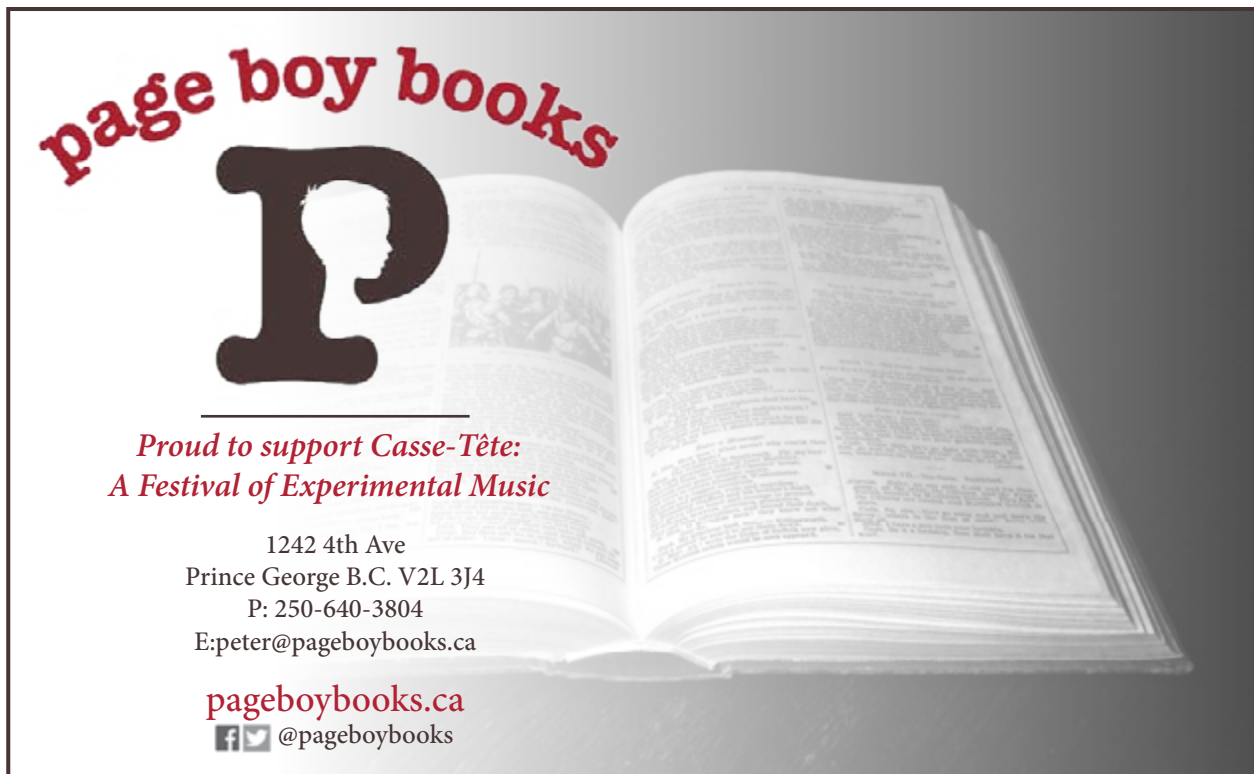
non-musical time cross country skiing. She loves cats!

## Blocktreat



Brandon Hoffman layers found sounds and field recordings to create a relaxing mosaic of acoustic and electronic textures. His live set meshes the percussion of old school drum samplers with live mandolin looping and effects processing.

Blocktreat has three releases on the Jellyfish Recordings label, and can be heard regularly on CBC's The Signal with Laurie Brown. For this show, the percussive energy of Brent Morton is thrown into the mix.





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**P**

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## Burndog Hyena



Burndog Hyena weirdly distilled outskirts rock members all were born in the year 1963. Joe Bodner (drums/vocals) and Evan Symons (guitar now on bass/vocals) met in 1980 they played at parties and jammed and sang horribly. Their first show at a battle of the bands at Vanier Hall in Prince George in 1983 is infamous for being the premier of P.G 's punk pioneers Urban Distress. Evan bought a four track reel-to-reel and things went into oddness overdrive. Brian Halverson (guitar) joined at this point to up the rock factor. There were 3 shows: Prince George Playhouse, Vanier Hall and Eagles Hall. 1986 Burndog Hyena went into stasis until it was summoned in 2013 and has been classified progpunk by those who need to compartmentalize. In 2014 shows at the Railway Club in Vancouver and 2nd Annual Casse-Tete Experimental Music Festival and Club Dane in Prince George plus sporadic recording Burndog Hyena is Strangely Rocking Out ..... ?

## Susan Campos-Fonseca



Composer, Music Director and Musicologist Susan Campos-Fonseca believes: "Minimalism is an asceticism ... The real virtuosity, as understood by some non-Western cultures, is the ability to find the heart, the soul, of a sound. Not in the artifice, which often promotes Western music." (Original quote: "Yo creo que el minimalismo es un ascetismo... El verdadero virtuosismo, según lo entendían algunas culturas no occidentales, está en la capacidad de encontrar el corazón, el alma, de una sonoridad. No está en el artificio, algo que la música occidental suele promover.")

Susan Campos-Fonseca holds a Ph.D. in Music from the Universidad Autónoma de Madrid (UAM), Spain. She is a musicologist whose research focuses on philosophy of culture and music. Campos-Fonseca has received the 2002 University Council Award

from Universidad de Costa Rica, the 2004 WASBE conductor scholarship (UK), the 2005 Carolina Foundation Scholarship (Spain), the 2007 "100 Latinos" Award (Spain), the Corda Foundation Award 2009 (New York), and the 2012 Casa de las Americas Musicology Award (Cuba).

She has served as coordinator of the Feminist Musicology Research Group MUS-FEM of the Iberian Society for Ethnomusicology (SIBE), fellow at the Center for Iberian and Latin American Music (CILAM) of the University of California-Riverside, and as visiting scholar at the Department of Musicology at the University of California, Los Angeles.

She serves on the advisory boards of Boletín de Música, and IASPM@Journal, and has been a guest editor for Trans: Revista Transcultural de Música. Her books include *Herencias cervantinas en la música vocal iberoamericana. Poiesis de un imaginario cultural* (2014, 2012 Casa de las Americas Musicology Award), and the co-edited volume *Estudios de género, corpo e música: abordagens metodológicas*, ANPPOM-Serie Pesquisa em Musica no Brasil, Vol. 3.

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She currently coordinates a project on sound art, culture, and technology at Universidad de Costa Rica (UCR), where she is professor of History and Music Research at the Sede del Atlántico (Turrialba) and Scholar of the Instituto de Investigaciones Artísticas-IIArte (Sede central Rodrigo Facio).

Festival premiere: Three Butoh Meditations. More information: <http://www.susancamposfonseca.com/tag/meditaciones-butoh/>

Web page: [www.susancamposfonseca.com](http://www.susancamposfonseca.com)

## Christians



A trio that sometimes has more than three members. Apocalyptically heavy electric guitar, drums, and electric bass. Improvised, instrumental sludge psalms. Sounds like the walls of Jericho coming down forever and ever and ever.

## Dave Chokroun



Dave Chokroun has been featured at the Art Gallery of Calgary, Casse-tete, FUSE, LIVE Biennale, Open Space, Powell Street Festival, Vancouver Jazz Festival, and Western Front. Current projects include Radio Free Stein, a critical sound investigation of Gertrude Stein's plays; doom/drone/improv trio Crawling Human; and lefty garage punks The Salvos. His compositions have been performed by Arraymusic, neither/nor, and nach Hause. Dave holds an MFA from Simon Fraser University and also studied composition in Victoria and Toronto; his teachers include Owen Underhill, Karen Eliot, and Gordon Mumma. He is the artistic director and CEO of the online label and pata-physical disinfoshop The Institute for the Study of Advanced Musical Research.

## Jose Delgado-Guevara



Violinist, violist, composer and educator. Canadian born in Costa Rica, educated in Costa Rica, Michigan, France, Mexico and Mississippi. Simple gestures to create an emotional effect.

## East Van Titans



Dave Chokroun, bass/piano; Shane Krause, baritone saxophone, clarinet; Jonathon Wilcke, alto/tenor saxophone; Darren Williams, tenor saxophone; with special guest drummer. Now scattered across the country, Chokroun, Krause, Wilcke, and Williams once inhabited and played together actively in Vancouver in 2004-2012. They often stepped across the yellow puddle in the alley between Granville and Helmcken to perform at 1067, Vancouver's former improvisation headquarters, in numerous ad hoc situations and in organized ensembles such as Bronotsaurus Rex, Bug's Black Blood (The NOW Orchestra B Team Band.)



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This hysterical, fast-paced comedy won the Tony for Best New Play and had a 600-performance run on Broadway. It has been translated into multiple languages and is still one of the top earning plays around the world. When Serge buys a completely white painting for \$200,000.00 his friend Mark is infuriated and their friend Yvan is confused. The 90 minutes that follow are a non-stop riot as the three friends madly debate the issue as the core values of their friendships begin to unravel!

***A Christmas Carol***

**A new adaptation by renowned playwright  
and director Heather Davies**

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***Dreary and Izzy***

**By Tara Beagan**

**January 29 - February 17, 2016**

From the playwright that brought you *Thy Neighbours Wife* comes this beautiful tale about two very different sisters that show us the true power of unconditional love. After the loss of their parents the Monaghan sisters find inspiration in the form of an attractive vacuum cleaner salesman. As relevant to PG life as it is entertaining, this play will capture the love and imagination in all of us.

***Girl in the Goldfish Bowl***

**By Morris Panych**

**April 7 - April 27, 2016**

The 2004 Governor General's Award-winning play by one of Canada's greatest living playwrights is about a family in rural British Columbia. When Iris's goldfish Amal dies and her father has flushed him down the toilet, Iris takes a frozen fish stick to the ocean to bury. When she arrives she finds a man there she believes is Amal reincarnated. She brings him home and it is into the goldfish bowl of her dysfunctional family of lethargic piranhas, existential bottom-feeders, and aggressive guppies that the audience peers with acute recognition, hysterical laughter, and an overwhelming sense of the creative healing power of the imagination.



and Robots on Fire. This performance sees these musicians reunited for the first time in over four years.

## Indra Egan



Pianist Indra Egan has been studying music for 16 years, including training as a soprano and violinist. She holds her A.R.C.T. in Piano Performance from the Royal Conservatory of Music and recently completed her first year of her Bachelor of Music in piano at the University of Manitoba, where she is also continuing studies in voice. Most recently, she won the University of Manitoba Concerto Competition, and consequently will be performing Beethoven's fourth piano concerto as a guest soloist with the University of Manitoba Symphony Orchestra in their 2015-16 season. Indra, who enjoys music of all genres and styles, is very passionate about contemporary music and has premiered works by multiple Canadian composers. Indra's experiences performing as a part of the last two Casse-Tete festivals have been fantastic and she looks forward to making music, pushing limits, and exchanging ideas at this year's event.

## Shane Krause



Shane Krause is a saxophonist and clarinetist who was born and raised in Prince George and now based out of Victoria. Though primarily operating in the areas of free jazz and free improvisation, he has also been active in indie rock, playing with bands including Secret Mommy and They Shoot Horses, Don't They?. His musical practice has recently had an increased focus on performing composed music; especially that of the New York School composers such as Cage and Wolff, and the wandelweiser collective composers. As an improviser, Shane has performed with a number of notable performers, including Mats Gustafsson, Tatsuya Nakatani, Chris Dudge and Christian Munthe.

## Catherine Fern Lewis



Catherine Fern Lewis is renowned as a highly versatile soprano and sound artist. An ambassador and active exponent of Canada's new music and art scene, Lewis has premiered over one hundred pieces by prominent composers and created her own multi-media works that push the boundaries of performance. Lewis earned a BMus from the University of Victoria, BC; and devoted three subsequent years to vocal training in Europe and Canada, studying under luminaries Frances James Adaskin, Selena James, Mary Morrison and Pierre Bernac. She appears as soloist with symphony orchestras and in recitals of new and traditional music. Her improvisations have shaped the work of collaborators from other disciplines; many pieces have been written expressly for her. Lewis' personal creative explorations are uniquely interdisciplinary, combining movement, sound, film and installation. Her site-specific work has been presented by art galleries and festivals in Canada and Europe. Lewis lives in Victoria BC and teaches at the Victoria Conservatory of Music.



## Barbara Parker



Barb Parker has been involved in the music business for decades in the United States and Canada. Her experience includes that of organist, pianist, sound synthesist, music contractor, copyist, recording producer, choir director, symphony manager and teacher. Although her primary instrument is pipe organ, she holds a Bachelor of Science degree in Music Technology, with an emphasis in Sound Synthesis from the University of Colorado at Denver.

Since moving to Prince George in 2001, Barb has held positions as Music Director for St. Michael and All Angels Anglican Church, Director of the Prince George Cantata Singers, Northern Voices and St. Mikes Choirs, General Manager of the Prince George Symphony Orchestra, accompanist for numerous performers, chamber pianist, piano teacher, occasional pianist and percussionist for the Prince George Symphony Orchestra, as well as keyboardist and percussionist for various musical theatre productions.

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Barb developed an interest in percussion while General Manager for the PGSO. She started helping the percussion section when they were in need of an extra body, and it did not take long to get hooked. She loves the variety and challenges of mastering many different types of instruments and techniques, often playing multiple instruments in one piece. The crotales have recently peaked her interest, and she states that she is exploring their full capabilities using a variety of techniques. Barb's composition, Secrets for Crotales and Drums, displays some of these techniques as she draws the secrets of the instrument out.

## Pg9o9



Pg9o9 is the name applied to music/sound projects from Oro Barton. He is an electronics instructor and builds homemade analog audio equipment: synths, pedals and sequencers as a hobby. He lives in Prince George BC and tries to never use a snare drum sound.

## The Phobic Trust



The Phobic Trust is the ambient/drone collaboration of Alyson Budd, a guitarist and speech science researcher, and David Green, a sound designer who has taught film sound at Capilano University. Citing Brian Eno and Robert Fripp, Vangelis, but most of all the sounds of Drone-Zone SomaFM radio, The Phobic Trust will calm your anxiety with its meditative, free explorations and psychoacoustic play.

## Rodney Sharman



Rodney Sharman lives in Vancouver, BC. He has been Composer-in-Residence with the Victoria Symphony, the National Youth Orchestra of Canada and the Vancouver Symphony Orchestra. In addition to concert music, Rodney Sharman writes music for cabaret, opera and dance.



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WEDNESDAY, JUNE 3	
7:00 - 7:30	Jeremy Stewart plays River Channel Music at Fort George Park

THURSDAY, JUNE 4	
7:00 - 7:05	Welcome
7:05 - 7:20	Kaia Andal
7:30 - 7:45	Indra Egan plays Tristan Zaba's Altercations
7:55 - 8:25	Jose Delgado-Guevara and Isaak Andal's Distraction
8:35 - 9:55	Casse-Tete Festival Ensemble plays Morton Feldman
9:05 - 9:45	Christians

FRIDAY, JUNE 5	
7:00 - 7:05	Welcome
7:05 - 7:20	Barbara Parker
7:30 - 8:10	The Phobic Trust
8:20 - 9:00	Norman Adams
9:10 - 10:00	Rodney Sharman & Catherine Fern Lewis

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SATURDAY, JUNE 6	
10:00 - 11:00	Panel Discussion #1: Beyond the Universal (Imaginary) Audience, at Dreamland
1:00 - 1:05	Welcome
1:05 - 1:35	Darren Williams
1:45 - 2:05	Pg9o9
2:15 - 2:45	Jonathon Wilcke and Nikki Reimer
2:55 - 3:25	Norman Adams
3:35 - 4:05	Burndog Hyena
Dinner Break	
7:00 - 7:05	Welcome back
7:05 - 7:35	Dave Chokroun
7:45 - 8:25	Adrian Verdejo
8:35 - 9:15	East Van Titans
9:25 - 10:05	Susan Campos Fonseca

SUNDAY, JUNE 7	
10:00 - 11:00	Panel Discussion #2 Engaging and Disengaging: Traditions and/of Conflict, at Dreamland
1:00 - 1:05	Welcome
1:05 - 1:35	Shane Krause
1:45 - 2:15	The Phobic Trust
2:25 - 2:55	Stanley Jason Zappa Quintet
3:05 - 3:35	Blocktreat
3:45 - 3:55	Dreamland School of the Arts Fiddle Band
5:00 - 5:35	Jose Delgado-Guevara's Contact and Ghosts at Ginter's Ruins



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He works regularly with choreographer James Kudelka, for whom he has written scores for Oregon Ballet Theatre, San Francisco Ballet and Coleman Lemieux & Co. (Toronto). Sharman was awarded First Prize in the 1984 CBC Competition for Young Composers and the 1990 Kranichsteiner Prize in Music, Darmstadt, Germany. His score for the music-dance-theatre piece, *From The House Of Mirth*, won the 2013 Dora Mavor Moore Award for outstanding sound design/composition (choreography by James Kudelka, text by Alex Poch Goldin after Edith Wharton's *The House of Mirth*). He was a 2014 Djerassi Artist-in-Residence, Woodside, California. [www.rodneymarman.com](http://www.rodneymarman.com).

## Peter Stevenson



The mechanics and acoustics of pianos have fascinated Peter since he was three years old, when he spent his time ignoring his piano teacher and staring under the lid of her grand piano. This fascination has only grown as he has learned the intricacies of pianos as a piano technician and as an innovative pianist. Peter's compositions and improvisations explore the piano as a whole, focusing on the unique attributes of the instrument's design.

## Samuel Stevenson



Samuel Stevenson believes, despite all evidence to the contrary. Spoken word poet, founder of the Nelson Poetry Slam, art therapist, and professional novice. Samuel has written many artist bios, including ones which boast having shared the stage with countless genius nobodies, as well as internationally renowned poets such as Danny Sherrard and Buddy Wakefield. Recently, Samuel has been believing of poetry as a ladder. Samuel was born in Prince George and currently lives with his wife in an old cedar shiplap home in Winlaw, BC.

## Jonathon Wilcke



Jonathon Wilcke is a saxophonist and composer whose music ranges through free jazz, free improvisation, vocal accompaniment, jazz, and noise. He lives in Calgary, where he is involved with the Westwinds Jazz Orchestra, a participant in Calgary's improvised music community, and a member of an improvising trio with Eric Hamelin on drums and Rob Oxoby on bass. He has appeared on stage (at least twice) with Mats Gustafsson, Han Bennink, John Butcher, and Eugene Chadbourne, and has been involved with Vancouver ensembles Robots on Fire, Brontosaurus Rex, The Real Featuring the Unreal, ffffffftttt!!!, and Mechanics who Can Drive. Jonathon is also a scholar of improvisational poetics, an English instructor, and an all-purpose writer with a handful (at least two) of poetry publications.

## Darren Williams



Saxophonist Darren Williams has been winning over audiences in Western Canada with his unforgettable performances that stretch musical boundaries. Born in Winnipeg, now based in British Columbia, Darren holds a BFA in music performance from York University and has studied with Casey Sokol, David Mott, George Lewis, and François Houle. As a seasoned live performer Williams is a saxophonist and bassoonist who pushes the limits of improvisation and extended instrumental technique into regions that are lyrical, terrifying, uncanny, and "more fun than spiked punch live" (Georgia Straight). Called "a raw, vocal explorer," (Stuart Broomer, *Musicworks*, *Downbeat*) Darren has performed with many renowned musicians including Eugene Chadbourne (USA), Chad van Gaalen (Calgary), Myk Freedman (NYC), Mats Gustafsson (Sweden), Ig Henneman and Han Bennink (Netherlands). He is involved in numerous ensembles and projects, notably co-leading and composing for the free-jazz quintet Robots On Fire.



which performed at the 2013 Vancouver International Jazz Festival. Williams was awarded a Canada Council for the Arts grant for a national tour completed in the summer of 2013 to promote his debut solo album *Reed*, a collection of his own compositions. Audiences can expect to be mesmerized by Darren's incredible array of extended techniques on the saxophone as composition, improvisation, and physical endurance are explored within solo performance. [afivepence.wordpress.com](http://afivepence.wordpress.com)

## Tristan Zaba



Tristan Zaba is an emerging Canadian composer, arranger, producer, and instrumentalist. From a young age he began composing and playing music in a variety of styles, developing proficiency on many instruments including guitar, bass, percussion, flute, piano, and voice. His classical vocal experience is his most extensive, having studied under numerous teachers and coaches, and having sung with multiple Canadian opera choruses.

Tristan's experience in writing, performing and improvising within mainstream, jazz, classical, and experimental realms has provided him with an eclectic variety of influences. He currently studies in the composition program at University of Manitoba under Örjan Sandred.

## Stanley Jason Zappa



Living Man. Pan-Tonality. New Textures. Jaya Saraswati. Born in California. Raised in New Jersey. "Educated" in Vermont. Masters degree in "doing things the hard way" in Manhattan and Brooklyn. Drove around America aim-

lessly. Then Portland. Now in Okanagan. Enormous debt to Bill Dixon, Charles Gayle, Milford Graves, Marco Eneidi, Daniel Carter, Rashid Bakr and many, many others in the Free Jazz diaspora. Equal debt to Conlan Nancarrow, Frank Zappa, Die Winteriesse, Phil Lesh, Reggae and Lebenden Toten. "play every note at every tempo and every dynamic at least twice in no particular order." "more = more"

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Image: *Black Mountain, Richards on Richards, 2007*, Femke van Delft

# Acknowledgements

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Erin Stewart

## **Festival Producer**

Jeremy Stewart

## **Master of Ceremonies**

Samuel Stevenson

## **Official Piano Technician**

Peter Stevenson, PS Piano Service

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Nick Tindale and Chris Wagner

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Haylee Tucker • Jordan Tucker

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Zappa • Everyone I'm forgetting! • All our patrons, donors, sponsors, musicians, and volunteers.

Thank you all so much!

# Panel Discussions

## Panel Discussion #1:

Beyond the Universal (Imaginary) Audience

Saturday, June 6, 10:00 am,

Dreamland School of the Arts

1010 4th Avenue (NW corner of 4th & Queensway;  
entrance on Queensway)

Very challenging music has tended not to appeal to a mass audience--at times, this lack of appeal has been calculated on the part of artists--and this fact has been used alternately to defend and to attack it. Artists working on the margins of popular practices have sometimes claimed that they make music for themselves, and yet they often still seek some more or less specialized public context for their work. How does the concept and reality of an audience enter your creative practice? What is the difference between practicing an instrument by yourself at home and performing music in front of an audience? What is your relationship to your audience, artistic, personal, and professional? What do you wish was different about audiences, if anything?

Participants are Norman Adams, Jose Delgado-Guevara, Adrian Verdejo, Darren Williams, Stanley Jason Zappa; Moderator is Jeremy Stewart.

## Panel Discussion #2:

Engaging and Disengaging:

Traditions and/of Conflict

Sunday, June 7, 10:00 am,

Dreamland School of the Arts

1010 4th Avenue (NW corner of 4th & Queensway;  
entrance on Queensway)

Music-making is common to all cultures, but its expressions are not. The histories of colonial dominance have tended to be histories of dominant colonial musical practices as well; European music asserted its superiority as European societies colonized the world, and today European tonality still rules the airwaves. As artists, we inherit a situation, a set of sometimes conflicting, sometimes colluding traditions of music-making, from teaching to instrumental culture to repertoire to the conventions of performance and reception. And yet successive avant-gardes have often based their existence on a flight from certain traditional boundaries, aesthetic, political, moral, and so on. How does your musical practice challenge tradition? How does it grow from tradition? Have avant-gardes themselves become traditions unto themselves, and if so, how has that affected their possibilities?

Participants are Susan Campos-Fonseca, Dave Chokroun, Rodney Sharman, Jonathon Wilcke; Moderator is Jeremy Stewart.

# Altercations

Altercations is a piece I wrote for piano trio in early 2015. The goal is to explore multiple approaches and styles in regards to a simple recurring motif. Many of my pieces feature some sort of conflict between two or more characters. In Altercations each instrument (and each new style) represents a character arguing

with the others over the same topic. At the end they finally achieve resolution and a melding of all three styles.

Tristan Zaba



# Dave Chokroun

Performance programme

He Said It: Pieces (2015)

Dave Chokroun (1973-) (2015) ~6 min

Twentieth (excerpts) (2009)

Dave Chokroun ~8 min

A Hammer in Perpetual Motion (Date unknown)

i. He must know something but he don't say nothing

Larry Brown (Unknown-) ~10 min

## Notes to Adrian Verdejo's Performance of pieces by Rodney Sharman

She Walks in Beauty (2015) is a lute song on text by Lord Byron (1788-1824). The poem was commissioned as a song lyric for Isaac Nathan's Hebrew Melodies (1813), my setting has no relation to Nathan's music except that we set the same text. The piece was started during my Djerasssi artist residency, Woodside, California in November 2014 and completed in early January, 2015 in Vancouver. The piece is dedicated to Catherine Fern Lewis. Tonight is the first performance in an adaptation for soprano and guitar by Adrian Verdejo.

In a Room (2002) for solo guitar, was co-commissioned by guitarists Jürgen Ruck, Munich,

Germany, and Michael Strutt, Vancouver, Canada, with the assistance of the British Columbia Arts Council.

Although I am always conscious of music as a temporal art, writing music seems to begin with a sonic image. My concern is to work closer to the essence of the image and to allow the music to radiate from the sound source outward, blurring artificial distinctions between harmony and timbre, material and instrument.

Rodney Sharman

# Bioquímica y minimalismo

Elegir sonoridades implica provocar procesos bioquímicos. La neurociencia y la bioingeniería investigan hoy ámbitos similares, y quizás por ello, para mí, componer es también un proceso bioquímico.

Minimalismo y Maximalismo no son contrarios, lo son quienes consideran que “pensar” es complejidad, y que complejidad es maximalismo. Alguien que se considera virtuoso alaba la obra de quien explora la dificultad como posibilidad para la exhibición de habilidades técnicas. Quien es virtuoso sabe que la mayor prueba es explorar un sonido, y que esto no tiene nada de simple.

La “agresión” vinculada con la llamada “música contemporánea” es otro caso. Se asume que mientras más disonancias más “contemporáneo” se es, sin embargo, de eso ya hace más de un siglo. Hablar de vanguardia y transgresión es algo completamente histórico. La carga de historicismo vertida sobre el hecho creativo, es quizás una de las mayores pruebas para quien pretenda componer hoy. Si eres un creador sonoro, lo eres en perspectiva histórica.

Las elecciones técnicas y estéticas pueden ser resultado de diferentes variables, una de ellas: el ego.  
¿La composición como espectáculo o la composición

como experiencia? Ambas y ninguna. Yo creo que la “agresión” es un factor detonante, y se resume en la frase que Frida Kahlo utiliza en su obra “Unos cuantos piquetitos” de 1935. La obra muestra el asesinato de una mujer. El amante la apuñaló hasta matarla, y en su defensa dijo la frase que corona la obra: “...pero si fueron unos cuantos piquetitos”. La precisión de la expresión es para mí el sumum de la posibilidad de “agresión” de una obra minimalista.

Utilizando los mínimos elementos, buscamos la bioquímica exacta para un acto “de vida o muerte” que se disuelve igualmente, en el acto mínimo de un sonido que pasa, sin pretensión, ascético. Este es un acto de resistencia, el “piquetito” a una sociedad saturada donde se “siente todo”, donde nos ahogamos en el “todo posible”, vacíos.

Por eso elegí el minimalismo, no pretendo demostrar nada, como en la frase de El Manantial (The Fountainhead, 1949) de Ayn Rand, solo aspiro a esa “Libertad” que es “No querer nada, no esperar nada, no depender de nada.” Ser minimalista significa para mí, libertad.

Susan Campos Fonseca  
16 de mayo de 2015  
[www.susancamposfonseca.com](http://www.susancamposfonseca.com)

# Minimal biochemistry

Choose sounds involves cause biochemical processes. Neuroscience and bioengineering research today similar areas, and perhaps why, for me, composing is also a biochemical process.

Minimalism and Maximalism are not opposites, they are those who believe that “thinking” is complex, and that complexity is maximalism. Someone who considers “virtuoso” who praises the work explores the difficulty as a possibility for showcasing technical skills. “Virtuoso” who is known to the greatest test is to explore sound, and that this has nothing simple.

“Aggression” linked to the “contemporary music” is another case. It is assumed that the more dissonances more “contemporary” is, however, that since more than a century. Talking about art and transgression is completely historical. The burden of historicism poured over the creative act, is perhaps one of the greatest tests for who intends to compose today. If you are a sound creator, you’re in historical perspective.

The technical and aesthetic choices can result from different variables, one: the ego. Is the composition as a spectacle or the composition and experience? Both and neither. I think the “aggression” is a

trigger factor, and is summarized in the phrase Frida Kahlo used in her ““Unos cuantos piquetitos” (A Few Small Nips), in 1935. The work shows the murder of a woman. The lover stabbed to death, and in defense phrase that crowns the work said: “... pero si fueron unos cuantos piquetitos” (but if you were a few nips). The precision of expression is for me the epitome of the possibility of “aggression” of a minimalist work.

Using the minimum elements, the exact biochemical looking for an “life or death” act, which also dissolved in the minimum act of a sound passing, without pretense, ascetic. This is an act of resistance, “piquetitos” (Nips) to a saturated society where “feels all”, where we drown in the “everything possible”, empty.

So I chose the minimalism, do not pretend to prove anything, as in the phrase of *The Fountainhead* (1949) by Ayn Rand, only I aspire to this “Freedom (n.): To ask nothing. To expect nothing. To depend on nothing.” Being minimalist means to me, freedom.

Susan Campos-Fonseca  
May, 16th 2015  
[www.susancamposfonseca.com](http://www.susancamposfonseca.com)



# Rodney Sharman & Catherine Fern Lewis

Friday, June 5, 2015

programme

humility virtue victory hildegard von bingen

if you will come... linda catlin smith

dedication rodney sharman

the evening star..... linda catlin smith

the gentlest chord barbara monk feldman

do you remember.... linda catlin smith

only morton feldman

when they were tired.... linda catlin smith

song of the bride rimsky-korsakov

sequenza iii luciano berio

grey broken linda catlin smith

sea rose linda catlin smith

liebesleid rodney sharman

if you are squeamish.... linda catlin smith

ear for Ear john cage

without warning..... linda catlin smith

elegy rodney sharman

intro and song daniel scheidt

wounded john oswald

!!!!!! fin

notes by cathy fern lewis

humility, virtue, victory, are from hildegard von bingen's morality play, *ordo virtutum* (1151). humility, when the soul returns repentant, virtues accept her back, they turn their backs on evil and victory praises the goodness, the evil serpent is dead. i have arranged them with my grandfather's (whom I never met) violin.

there are six sappho fragments (20 ) that are by linda catlin smith which are interspersed throughout the program. originally written for urge, but never used. she says they are mine now.

dedication (1996) was written by rodney sharman for the occasion of our beloved teacher and mentor murray adaskin. the text is something that murray frequently recited to us.

the gentlest chord (1991) by barbara monk feldman with text by r m r.

only (1947) by morton feldman with text by rainer maria rilke.

song of the bride (1899) by rimsky-korsakov is striking not only for it's child bride tale but also as it is an unaccompanied aria in the opera, the tsar's bride. the young girl poisons herself to avoid the marriage, singing this aria as she dies. this was a song my mother sang frequently.

sequenza III (1966) by luciano berio is now considered part of the standard contemporary vocal repertoire. based on a deconstructed poem by Markus Kutter, it is a work where studying and learning it is an education unto itself.

ear for EAR (1983) by John Cage is a work spelling/singing out the word ear, e - a - r and was composed for the tenth anniversary of EAR magazine.

grey broken (1981) by linda catlin smith was premiered with myself, elissa poole, baroque flute and linda smith, harpsichord. the text is taken from pinet's novel *passacaglia*.

sea rose (2014) by linda was a gift, for my 60th birthday this last december. the text is by h.d. hilda doolittle.

liebesleid (2001) by rodney sharman, is from rodney's cabaret songs and is one of my favorites. together with the german and english text, the rhythmic and melodic interest in the piano and voice parts are mesmerizing and poignant.

introduction and song by daniel scheidt is an excerpt from a larger work entitled *stories told* (1991), originally with interactive computer. as the original program is no longer available, i have discovered that it is just fine without the program. the text is a pseudo language.

elegy (2012) by rodney sharman is from a larger work, also a morality play, called *house of mirth*, directed and choreographed by james kudelka performed by coleman lemieux and compagnie. the text is by alex poch-goldin.

wounded (1988) by john oswald is also from dance work by Holly Small. i have arranged this in several ways, but for tonight i made a version with my grandfather's violin.

# CONTACT

## by José Delgado-Guevara

To be performed at Ginter's Ruins (from the westernmost point of Massey Drive, walk the paved path up the hillside as shown below. The following are the instructions to the volunteers).

**INSTRUMENTALIST PART** (the piece only needs 5 different instrumentalists to play the following concert pitches: C, D, E, F, A)

Always long notes

Always medium loud

Take long rests

Always play the same note

Always play the same 8va

Sit, stand, change position during the performance, feel comfortable

**HUMMING PART**

Congregate next to a performer or another humming fellow

Sit, stand, change position during the performance, feel comfortable

Hum the note the performer is playing

Take long rests

**GHOST PART**

Find a charcoal drawing on the ground

Kneel

Use provided tools to alter and erase the drawing

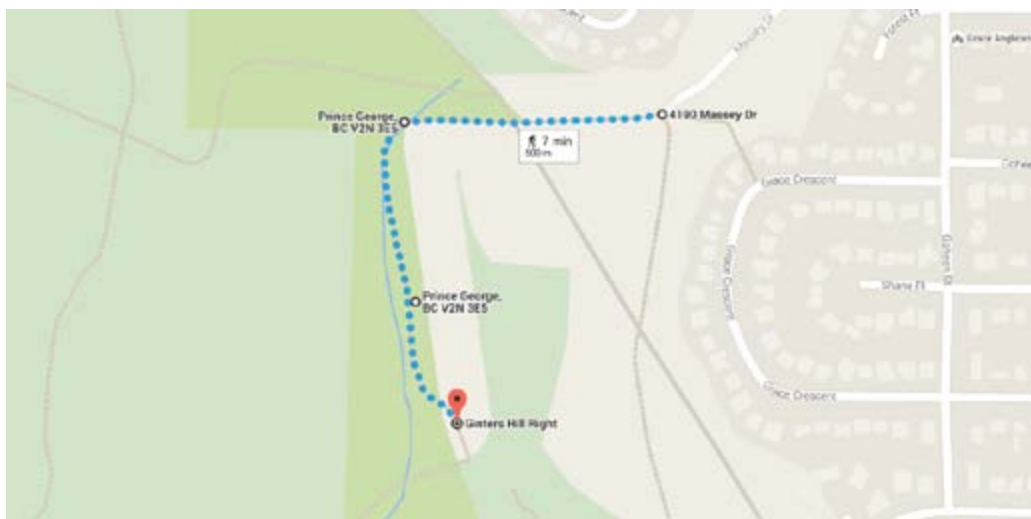
Move to the next drawing

**TIME KEEPER PART**

Hit a triangle to mark the start of the performance then every 15 minutes

Wear white from head to toes

The whole performance is 30 minutes long



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